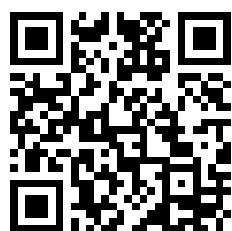

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The Roy - al Ban - ners for-ward go, . . . The Cross shines
Vex - il - la Re - gis pro - de - unt, vex - il - la

The Roy - al Ban - ners for-ward go, . . . The Cross shines
Vex - il - la Re - gis pro - de - unt, vex - il - la

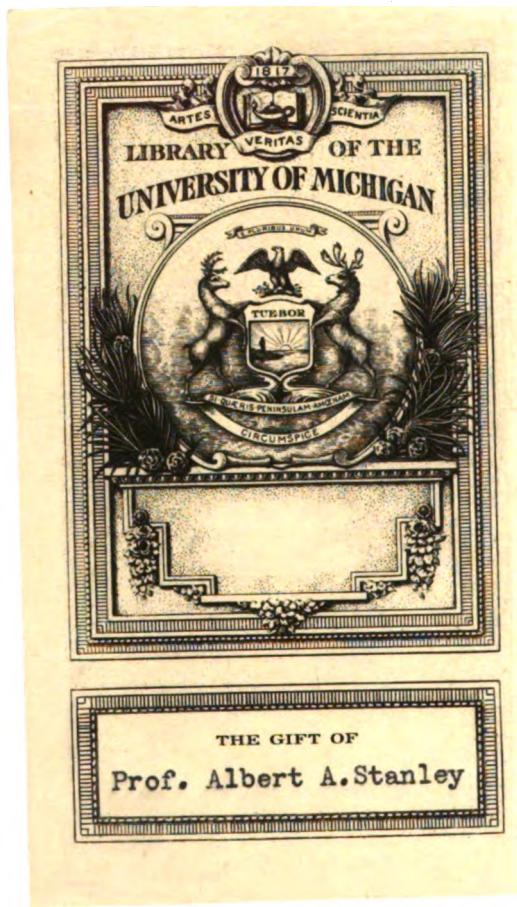
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Vex - il - la Re - gis pro - de - unt, vex - il - la

Vexilla regis

Harry Rowe Shelley



II 85 II

31
From Professor A. A. Stanley
Oct. '02

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION.

H. R. SHELLEY.

VEXILLA REGIS

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BACH

PERFORMED AT THE NORWICH MUSICAL FESTIVAL, 1893.

THE WATER LILY

A ROMANTIC LEGEND

FOR SOLI, CHORUS, AND ORCHESTRA

THE WORDS WRITTEN BY
JOSEPH BENNETT

THE MUSIC COMPOSED BY
FREDERIC H. COWEN.

Vocal Score, 8vo, paper cover, 2s. 6d.; String Parts, 18s. 6d.; Full Score and Wind Parts, MS.

THE TIMES.

Its constantly varied treatment is nearly always happy, and a series of brilliant musical pictures is submitted to the hearer, who may well feel almost overpowered by their number and quick succession.

DAILY TELEGRAPH.

The earlier and more supernatural scenes are treated with a wealth and delicacy of imagination for which we might look in vain elsewhere, whilst, amid the human interest of the final section, and especially at that impressive moment when the knights advance in order to touch the unconscious Princess, he shows that he can be strong as a composer of dramatic music.

STANDARD.

Produced under such favourable circumstances, the "Water Lily" has every chance of finding its way in due course into all the principal musical centres in the country.

DAILY NEWS.

Mr. Cowen's orchestration is of infinitely more important and finished a character than in "Sleeping Beauty," and the new Cantata contains some of his happiest melodic inspirations.

MORNING POST.

There can be no question but that the composer has availed himself of his opportunities, and the "Water Lily" is undoubtedly entitled to rank high in the list of his compositions. . . . We do not think that his gifts have ever been exemplified to a greater extent than in the present Cantata.

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"The Water Lily" is not only the most ambitious, but, on the whole, the most successful of Mr. Cowen's works of similar calibre. . . . In brief, "The Water Lily" is a remarkably clever and effective work, and well worthy the attention of our best choral societies, from whom alone it could receive justice.

DISPATCH.

"The Water Lily" should certainly command attention wherever its merits, which are very great, can find proper attention.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

VEXILLA REGIS

(THE ROYAL BANNERS FORWARD GO)

SACRED CANTATA

FOR SOPRANO AND BASS SOLI, CHORUS, AND ORCHESTRA

THE LATIN WORDS FROM

“THE SEVEN GREAT HYMNS”

WITH AN ENGLISH TRANSLATION BY THE REV. J. M. NEALE, D.D.

THE MUSIC COMPOSED BY

HARRY ROWE SHELLEY.

PRICE TWO SHILLINGS AND SIXPENCE.



LONDON & NEW YORK
NOVELLO, EWER AND CO.

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LONDON :
NOVELLO, EWER AND CO.,
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VEXILLA REGIS.

Presented to
Mme.
6/13/65

No. 1. CHORUS.—“THE ROYAL BANNERS FORWARD GO.”

Allegro maestoso (alla breve).

PIANO.

SOPRANO.

ALTO.

TENOR.

BASS.

The Roy - al Ban - ners
Vex - il - la Re - gis

The Roy - al Ban - ners
Vex - il - la Re - gis

The Roy - al Ban - ners
Vex - il - la Re - gis

The Roy - al Ban - ners
Vex - il - la Re - gis

for-ward go, . . . The Cross shines forth in . . . mys-tic glow; . . . The
pro-de-unt, . . . vex-il-la Re-gis . . . pro-de-unt, . . . vex.

for-ward go, . . . The Cross shines forth in . . . mys-tic glow; . . . The
pro-de-unt, . . . vex-il-la Re-gis . . . pro-de-unt, . . . vex.

for-ward go, . . . The Cross shines forth in . . . mys-tic glow; . . . The
pro-de-unt, . . . vex-il-la Re-gis . . . pro-de-unt, . . . vex.

for-ward go, . . . The Cross shines forth in . . . mys-tic glow; . . . The
pro-de-unt, . . . vex-il-la Re-gis . . . pro-de-unt, . . . vex.

Roy-al Ban-ners for-ward go, . . . The . . .
il-la Re-gis pro-de-unt, . . . vex . . .

Roy-al Ban-ners for-ward go, for-ward go, The . . .
il-la Re-gis pro-de-unt, pro-de-unt, vex . . .

Roy-al Ban-ners for-ward go, for-ward go, The . . .
il-la Re-gis pro-de-unt, pro-de-unt, vex . . .

Roy-al Ban-ners for-ward go, for-ward go, The . . .
il-la Re-gis pro-de-unt, pro-de-unt, vex . . .

Cross shines in mys - tic glow; The Roy - al Ban - ners
 il - la . . pro - de - unt: Ful - get cru - cis mys -
cres.

Cross shines in mys - tic glow; The Roy - al Ban - ners
 il - la . . pro - de - unt: Ful - get cru - cis mys -
cres.

Cross shines in mys - tic glow; The Roy - al Ban - ners
 il - la . . pro - de - unt: Ful - get cru - cis mys -
cres.

Cross shines in mys - tic glow;
 il - la . . pro - de - unt:

3

dim.

p

cres.

for - ward go, the Roy - al Ban - ners for - ward go;
 te - ri - um; ful - get cru - cis mys - te - ri - um,

for - ward go, the Roy - al Ban - ners for - ward go;
 te - ri - um; ful - get cru - cis mys - te - ri - um,

for - ward go, the Roy - al Ban - ners for - ward go;
 te - ri - um; ful - get cru - cis mys - te - ri - um,

f

the Roy - al Ban - ners for - ward go;
 Ful - get cru - cis mys - te - ri - um,

f

4

The Cross shines forth . . . in mys - tic glow, . . .
 ful - get cru - - - cis mys - te . . .

The Cross shines forth . . . in mys - tic glow, . . .
 ful - get cru - - - cis mys - te . . .

The Cross shines forth . . . in mys - tic glow, . . .
 ful - get cru - - - cis mys - te . . .

The Cross shines forth . . . in mys - tic glow, . . .
 ful - get cru - - - cis mys - te . . .

The Cross shines forth in mys - tic, mys - tic glow; . . . The
 ri - um, ful - get cru - - cis mys - te - ri - um, . . . Vex -
 cresc.

The Cross shines forth in mys - tic, mys - tic glow; . . . The
 ri - um, ful - get cru - - cis mys - te - ri - um, . . . Vex -
 cresc.

The Cross shines forth in mys - tic, mys - tic glow; . . . The
 ri - um, ful - get cru - - cis mys - te - ri - um, . . . Vex -
 cresc.

The Cross shines forth in mys - tic, mys - tic glow; . . . The
 ri - um, ful - get cru - - cis mys - te - ri - um, . . . Vex -

Roy - al Ban - ners for - ward go, . . . The . . .
 - il - la Re - gis pro - de - unt, . . . vex - -

Roy - al Ban - ners for - ward go, for - ward go, The
 - il - la Re - gis pro - de - unt, pro - de - unt, vex - -

Roy - al Ban - ners for - ward go, for - ward go, The
 - il - la Re - gis pro - de - unt, pro - de - unt, vex - -

Roy - al Ban - ners for - ward go, . . . for - ward go, The
 - il - la Re - gis pro - de - unt, pro - de - unt, vex - -

f

Cross shines in mys - tic glow;
 - il - la . . . pro - de - unt:

Cross shines in mys - tic glow;
 - il - la . . . pro - de - unt:

Cross shines in mys - tic glow;
 - il - la . . . pro - de - unt:

Cross shines in mys - tic glow;
 - il - la . . . pro - de - unt:

f



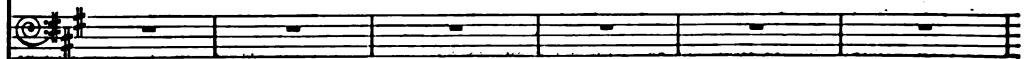
Where He in Flesh, . . . our . . . flesh Who made, . . .
Quo car - ne car - nis con - di - tor, . . .



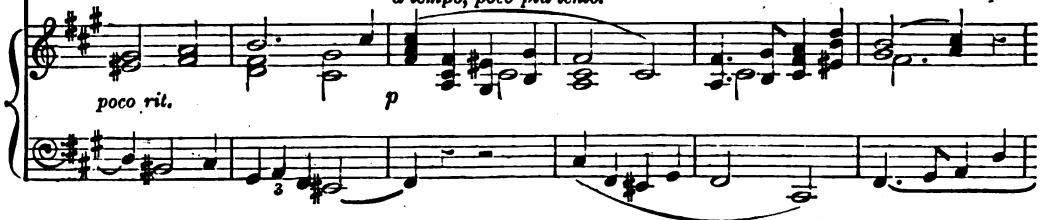
Where He in Flesh, . . . our flesh Who made, . . .
Quo car - ne car - nis con - di - tor, . . .



Where He in Flesh, . . . our flesh Who made,
Quo car - ne car - nis con - di - tor,



a tempo, poco più lento.



Our . . . sen-tence bore, our . . . ran - som paid, . . . Where He in
 Sus - pen -sus est pa - ti - bu - lo, . . . Quo car - ne

Our . . . sen-tence bore, our . . . ran - som paid, . . . Where He in
 Sus - pen -sus est pa - ti - bu - lo, . . . Quo car - ne

Our . . . sen-tence bore, our . . . ran - som paid, . . . Where He in
 Sus - pen -sus est pa - ti - bu - lo, . . . Quo car - ne

—

Flesh, our flesh . . . Who made, . . . Our sen-tence bore, . . .
 car - nis con - di - tor, . . . Sus - pen -sus est . . .

Flesh, our flesh . . . Who made, . . . Our sen-tence bore, . . .
 car - nis con - di - tor, . . . Sus - pen -sus est . . .

Flesh, our flesh . . . Who made, . . . Our sen-tence bore, . . .
 car - nis con - di - tor, . . . Sus - pen -sus est . . .

—

cres.

8192.

dim.

paid, our sen-tence bore,
lo, sus - pen - sus est

our ran-som paid,
pa - ti - bu - lo,

our . . . sen-tence
sus - pen - sus

dim.

paid, our sen-tence bore,
lo, sus - pen - sus est

our ran-som paid,
pa - ti - bu - lo,

our . . . sen-tence
sus - pen - sus

dim.

paid, our sen-tence bore,
lo, sus - pen - sus est

our ran-som paid,
pa - ti - bu - lo,

our . . . sen-tence
sus - pen - sus

dim.

pp

pp

bore, . . . our . . . ran - som paid.
est . . . pa - - - ti - bu - lo.

molto rit.

pp

bore, . . . our . . . ran - som paid.
est . . . pa - - - ti - bu - lo.

molto rit.

pp

bore, . . . our . . . ran - som paid.
est . . . pa - - - ti - bu - lo.

molto rit.

pp

molto rit.

The Roy - al Ban - ners for-ward go, . . . The Cross shines
 Vex - il - la Re - gis pro - de - unt, . . .

The Roy - al Ban - ners for-ward go, . . . The Cross shines
 Vex - il - la Re - gis pro - de - unt, . . .

The Roy - al Ban - ners for-ward go, . . . The Cross shines
 Vex - il - la Re - gis pro - de - unt, . . .

The Roy - al Ban - ners for-ward go, . . . The Cross shines
 Vex - il - la Re - gis pro - de - unt, . . .

The Roy - al Ban - ners for-ward go, . . . The Cross shines
 Vex - il - la Re - gis pro - de - unt, . . .

The Roy - al Ban - ners for-ward go, . . . The Cross shines
 Vex - il - la Re - gis pro - de - unt, . . .

forth in . . . mys - tic glow; . . . The Roy - al Ban - ners
 Re - gis . . . pro - de - unt, . . . vex - il - la Re - gis

forth in . . . mys - tic glow; . . . The Roy - al Ban - ners
 Re - gis . . . pro - de - unt, . . . vex - il - la Re - gis

forth in . . . mys - tic glow; . . . The Roy - al Ban - ners
 Re - gis . . . pro - de - unt, . . . vex - il - la Re - gis

forth in . . . mys - tic glow; . . . The Roy - al Ban - ners
 Re - gis . . . pro - de - unt, . . . vex - il - la Re - gis

for-ward go, . . . pro-de - unt, . . . The . . . Cross . . . shines in mys - tic glow, vex - il - la . . . pro-de - unt, . . .

for-ward go, for - ward go, The Cross shines in mys - tic glow, pro - de - unt, pro - de - unt, vex - il - la . . . pro-de - unt, . . .

for-ward go, for - ward go, The Cross . . . shines in mys - tic glow, pro - de - unt, pro - de - unt, vex - il - la . . . pro-de - unt, . . .

for-ward go, . . . for - ward go, The Cross shines in mys - tic glow, pro - de - unt, . . . pro - de - unt, vex - il - la . . . pro-de - unt, . . .

the Cross shines forth, . . . vex - il - la pro - de - unt, . . . forth . . . in mys - tic

the Cross shines forth, . . . vex - il - la pro - de - unt, . . . forth . . . in mys - tic

the Cross shines forth, . . . vex - il - la pro - de - unt, . . . forth . . . in mys - tic

the Cross shines forth, . . . vex - il - la pro - de - unt, . . . forth . . . in mys - tic

the Cross shines forth, shines forth, . . . vex - il - la Re - gis . . . pro - de - unt, . . . forth . . . in mys - tic

forth
unt: in . . .
Ful - - get

forth
unt: in . . .
Ful - - get

forth
unt: in . . .
Ful - - get

forth
unt: in . . .
Ful - - get

> > > > > > > > >

3 3 3 3 3 3 3 3

No. 2.

SOLO (BASS).—"WHERE DEEP FOR US."

Andante, con molto espressione.

PIANO.

BASS SOLO.

Where deep for us . . . the spear . . . was
Quo vul - ne - ra - tus in . . . es .

dy'd, Life's tor - rent rush - ing from . . . His
per, Mu - cro - ne di - ro, lan - ce

PIANO.

side ; Where deep for us . . . the spear was dy'd, . . . Life's
 ae, Quo vul - ne - ra - tus in . . . su - per . . . Mu -
 dim.

tor - rent rush - ing, life's tor-rent rushing from . . . His side ;
 - cro - ne di - ro, mu - cro-ne di - ro lan - ce - ae;
 f dim. p dim. pp

To wash us in . . . that
 Ut nos la - va - ret, la -
 crea. = p

pre - cious flood, . . . Where min - gled Wa-ter flow'd, where min - gled
 - va - ret cri - mi - ne, Ma - na - vit, ma - na - vit un - da
 >

Wa - ter flow'd, where min - gled Wa - ter flow'd, and Blood,
 san - gui - ne, ma - na - vit, ma - na - vit san - gus -

dim. pp

where Wa - ter flow'd, and Blood;
 ne, ma - na - vit un - da san - gui - ne.

Where deep for
 Quo vul - ne -

p B: cres. dim. pp

us . . . the spear . . . was dy'd, Life's
 ra - tus in . . . su - per, Mu

tor - rent rush - - ing from . . . His side,
 - cro - ne di - - ro lan - - ce . . . ae,
cres. *f* *dim.*
 Where deep for us . . . the spear was dy'd, . . . Life's tor - rent
 Quo vul - ne - ra - tus in . . . su - per, . . . Mu - cro - ne
molto crea.
p *molto crea.*
 rush - - ing from His side.
 di - - ro lan - - ce . . . ae.
f *p* *fp*
fp *pp* *dim.*

No. 8.

CHORUS.—“FULFILLED IS ALL.”

Allegro moderato.

SOPRANO.

ALTO.

TENOR.

BASS.

Allegro moderato.

PIANO.

old, ful - fill'd, ful -
- ne, im - ple - ta quae

old, ful -
- ne, quae

old, ful - fill'd, ful -
- ne, im - ple - ta

old, ful -
- ne, quae

- fill'd is all, ful - fill'd, ful - fill'd is all that Da - vid told,
 con - ci - nit, im - ple - ta con - ci - nit, quae con - ci - nit,
 - fill'd is all, ful - fill'd is all that Da - vid told,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit,
 - fill'd is all that Da - vid told, ful - fill'd is all that Da - vid told,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit,
 - fill'd is all, ful - fill'd is all that Da - vid told,
 con - ci - nit, im - ple - ta sunt quae con - ci - nit,

In true pro-phet-ic song . . . of old ; . . . Ful - fill'd is all that
 Da - vid fi - de - li car - - mi - ne, . . . Im - ple - ta sunt quae

In true pro-phet-ic song . . . of old ; . . . Ful - fill'd is all that
 Da - vid fi - de - li car - - mi - ne, . . . Im - ple - ta sunt quae

In true pro-phet-ic song . . . of old ; . . . Ful - fill'd is all that
 Da - vid fi - de - li car - - mi - ne, . . . Im - ple - ta sunt quae

In true pro-phet-ic song . . . of old ; . . . Ful - fill'd is all that
 Da - vid fi - de - li car - - mi - ne, . . . Im - ple - ta sunt quae

mf f
 f marcato.

Da - vid told In true pro - phet - ic song of old,
con - ci - nit, im - ple - ta sunt quae con - ci - nit, Ful fill'd,
Da - vid,

Da - vid told In true pro - phet - ic song of old,
con - ci - nit, im - ple - ta sunt quae con - ci - nit, Ful - fill'd,
Da - vid,

Da - vid told In true pro - phet - ic song of old,
con - ci - nit, im - ple - ta sunt quae con - ci - nit, Ful - fill'd,
Da - vid,

Da - vid told In true pro - phet - ic song of old,
con - ci - nit, im - ple - ta sunt quae con - ci - nit, Ful - fill'd,
Da - vid,

ful - fill'd, is all that Da - vid told In true pro - phet - ic
Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

ful - fill'd, is all that Da - vid told In true pro - phet - ic
Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

ful - fill'd, is all that Da - vid told In true pro - phet - ic
Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

ful - fill'd, is all that Da - vid told In true pro - phet - ic
Da - vid fi - de - li car - mi - ne, Da - vid fi - de - li

cres. > > > f

song, in song . . . of old;
car mi - ne, car - mi - ne;

song, in song . . . of old;
car mi - ne, car - mi - ne;

song, in song . . . of old;
car mi - ne, car - mi - ne;

song, in song . . . of old;
car mi - ne, car - mi - ne;

mf

A - midst the na - tions God, saith he, Hath
Di - cens: in na - ti - o - ni - bus Reg -

reign'd and tri - - - umph'd from the Tree, from . . . the
 - na - vit a - - - lig - no . . . De - - - - - us, De - - - - -

f

Tree,
 - us, hath reign'd and tri - umph'd, and
 reg - na - vit a - - - lig - no

A - midst the na - - tions God, saith he,
 Di - cens: in na - - ti - o - - ni - bus Hath
 Reg - -

mf

tri - umph'd,
 De - us, hath reign'd
 reg - na and
 vit
 reign'd and tri - - umph'd from the Tree, from . . . the
 - na - vit a lig - no De - - - us, De - - -

tri - umph'd ; a-midst the na - tions, a-midst the na - tions
 De - us, reg - na - vit De - us, reg-na - vit De - us,

Tree, hath reign'd and tri - umph'd, and
 - us, reg - na - vit, reg - - na - vit

mf A - midst the na - tions God, saith he, Hath
 Di - cens : in na - ti - o - ni - bus Reg -

God, hath tri - umph'd, God, hath reign'd and
 reg - na - vit a - - lig - no ..

tri - umph'd, hath reign'd and
 De - us, reg - na - vit

reign'd and tri - - - umph'd from the Tree, from . . . the
 na - vit a - - - lig - no .. De - - - us, .. De - - -

A - midst the na - - - tions God, saith he, Hath
 Di - cens : in na - - - ti - o - - ni - bus Reg -

tri - umph'd, God, hath tri - umph'd,
 De - us, De - - - us, De - - - us,

tri - umph'd, A - midst the na - - - tions, a - midst the na - - - tions
 De - us, reg - na - vit De - - - us, reg - na - vit De - - - us,

Tree, hath reign'd and tri - umph'd, and
 - us, reg - na - vit a - - - lig - no

reign'd and tri - - - umph'd from the Tree, . . . from . . . the
 na - vit a - - - lig - no De - - - us, . . . De - - -

God, hath reign'd and tri - umph'd, and tri - umph'd from the
 in . . . na - ti - o - ni - bus reg - na - vit
 cres.

God, hath tri - umph'd, God, hath reign'd and
 reg - na - vit a - - - lig - - - no
 tri - umph'd, hath reign'd and
 De - us, reg - na - vit

Tree, a - midst the na-tions God, hath triumph'd, God, hath
 us, di - cens: in na - ti - o - ni - bus reg - na - vit
 sempre f

Tree, a - midst the na-tions God, . . . hath triumph'd, God, . . . hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit
 sempre f

tri - umph'd, a - midst the na-tions God, . . . hath triumph'd, God, . . . hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit
 f

tri - umph'd, a - midst the na-tions God, hath triumph'd, God, hath
 De - us, di - cens: in na - ti - o - ni - bus reg - na - vit
 sempre f

marcato.

reign'd, hath reign'd and tri - umph'd. Ful - fill'd is all that Da - vid told In
 a - lig - no De - us; Im - ple - ta sunt quae con - ci-nit Da-vid

reign'd, hath reign'd and tri - umph'd. Ful - fill'd is all that Da - vid told In
 a - lig - no De - us; Im - ple - ta sunt quae con - ci-nit Da-vid

reign'd, hath reign'd and tri - umph'd. Ful - fill'd is all that Da - vid told In
 a - lig - no De - us; Im - ple - ta sunt quae con - ci-nit Da-vid

reign'd, hath reign'd and tri - umph'd. Ful - fill'd is all that Da - vid told In
 a - lig - no De - us; Im - ple - ta sunt quae con - ci-nit Da-vid

sempre marcato.

true pro-phetic song of old, ful - fill'd, . . ful - fill'd is all,
 si - de - li car - mi - ne, im - ple - ta quae con - ci-nit,

true pro phetic song of old, ful - fill'd is all,
 si - de - li car - mi - ne, quae con - ci-nit,

true pro-phetic song of old, ful - fill'd, ful - fill'd is all that
 si - de - li car - mi - ne, im - ple - ta con - ci-nit, im -

true pro-phetic song of old, ful - fill'd is all,
 si - de - li car - mi - ne, quae con - ci-nit,

song . . . of old, in true pro - phet - ic song, pro - phet - ic song of
 - ne, car - mi - ne, si - de - li car - mi - ne, si - de - li car - mi -

song . . . of old, in true pro - phet - ic song, pro - phet - ic song of
 - ne, car - mi - ne, si - de - li car - mi - ne, si - de - li car - mi -

song . . . of old, in true pro - phet - ic song, pro - phet - ic song of
 - ne, car - mi - ne, si - de - li car - mi - ne, si - de - li car - mi -

song . . . of old, in true pro - phet - ic song, pro - phet - ic song of
 - ne, car - mi - ne, si - de - li car - mi - ne, si - de - li car - mi -

marcato.

old; Ful - fill'd is all . . . that Da - - vid told
 - ne; Im - ple - ta sunt . . . quae con - - ci - nit.

old; Ful - fill'd is all . . . that Da - - vid told.
 - ne; Im - ple - ta sunt . . . quae con - - ci - nit.

old; Ful - fill'd is all . . . that Da - - vid told.
 - ne; Im - ple - ta sunt . . . quae con - - ci - nit.

ff

rit.

f > > >

rit.

No. 4.

SOLO (SOPRANO).—"O TREE OF BEAUTY."

Moderato, con molto espress.

PIANO.

SOPRANO SOLO. mezza voce.

O Tree of Beau - ty! O Tree of Light!
Ar - bor de - co - ra et ful - gi - da,

O Tree with roy - al . . . pur - ple, roy - al pur - ple
Or - na - ta re - gis pur - pu - ra, re - gis pur - pu - - -

digit! E - lect . . . on whose tri - umph - al breast . . . Those
- ra, E - lec - - ta dig - no sti - pi - te . . . Tam

ho - - ly limbs should find their rest, . . . E - lect on whose . . . tri -
 sanc - - ta mem - bra tan - ge - re, . . . E - lec - ta dig - - no

- umph - al breast . . . Those ho - ly limbs should find their rest, those
 sti - pi - te . . . Tam sanc - ta mem - bra tan - ge - re, tam

ho - ly limbs should find their rest, On whose dear arms, . . . so
 sanc - ta mem - bra tan - ge - re. Be - a - ta, cu - - jus

wide - ly flung, . . . The weight of this world's ran - som hung : The
 brach - i - is Pre-tium pe - pen - dit sae - cu - li, Sta -

price of hu - man kind to pay, And spoil the Spoil - er of his
 te - ra fac - ta sae - cu - li, Prae - dam - que tu - lit tar -

cres.

prey. On Whose dear arms, . . . so wide - ly flung,
 tar - - - - is; Be - a - ta cu - - - jus brach - i - is

The weight of this world's ran - som hung ; The price of hu - man
 Pre-tium pe - pen - dit sae - - - cu - li, Sta - te - ra fac - ta

p

cres.

kind to pay, And spoil the Spoil - er of his prey, . . . and
 sae - cu - li, Pre-dam - que tu - lit tar - tar - is, . . . Sta -

crea.

spoil the Spoil - er, . . and spoil . . . the
 - te - ra fac - ta, . . sta - te - ra

accel.

f

accel.

A tempo animato.
 agitato.

Spoil - er of his prey, the Spoil - - - - er,
 fac - ta sae - cu - li, Pre-dam

A tempo animato.

>>>

sempre marcato.

the Spoil - - - - er a tempo. p of his
 pre - dam - - - que tu - lit tar

a tempo.

>>> p

prey. . .

tar - is.

dolce.

O Tree of Beau - ty!
Ar - bor de - co - ra et

O Tree of Light! O Tree of Beau - ty!

ful - gi - da!

Or - na - ta re - gis,

Tree with roy - al pur - ple dight!..

or - na - ta re - gis pur - pu - ra,

E - lect . . . on whose tri -

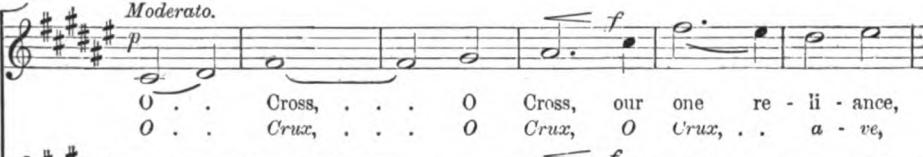
E - lec - - ta dig - no

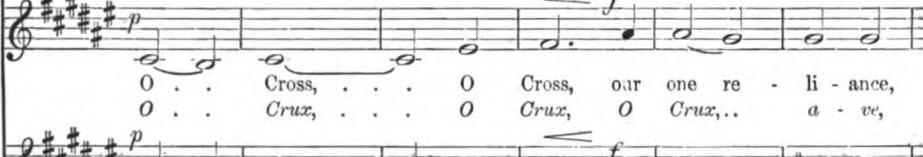
- umph - al breast . . . Those ho - - ly limbs should find their rest, . . . E -
ati - pi - te . . . Tam sanc - - ta mem - bra tan - ge - re, . . . B -

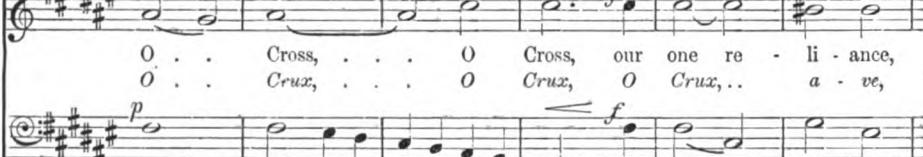
No. 5.

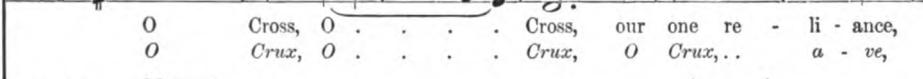
CHORUS.—“O CROSS, OUR ONE RELIANCE, HAIL!”

Moderato.

SOPRANO. 

ALTO. 

TENOR. 

BASS. 

PIANO. 

Moderato.

hail, . . . O . . . Cross ! This ho - ly Pas - sion - tide, a -
spes . . . un - i - ca ! Hoc Pas - si - o - nis tem - po -

hail, O . . . Cross ! This ho - ly Pas - sion - tide, a -
spes un - i - ca ! Hoc Pas - si - o - nis tem - po -

hail, . . . O Cross ! This ho - ly . . .
spes . . . un - i - ca ! Hoc Pas - si - -

hail, . . . O Cross ! This
spes . . . un - i - ca ! Hoc



vail, To give fresh mer - - it to the
 re, hoc Pas - si - o - - nis tem - po -

vail, To give fresh mer - it to the
 re, hoc Pas - si - o - - nis tem - po -

Pas - sion-tide, a - vail, To give fresh
 o - nis tem - po - re, hoc Pas - si -

ho - ly Pas - sion tide, a - vail, To
 Pas - si - o - nis tem - po - re, hoc

faint, And par - - don, and par - -
 re, Au - ge pi - is in - sti - ti -

faint, And par - - don, and par - -
 re, Au - ge pi - is in - sti - ti -

mer - it to the faint, And par - - don, and par - -
 o - nis tem - po - re, Au - ge pi - is in - sti - ti -

give fresh mer - it to the faint, And par - -
 Pas - si - o - nis tem - po - re, Au - ge pi - is in - sti - ti -

dim.

- don to the pen - i - tent, . . . the pen - - - i - tent.
 - am, Reif - que do - na ve - - ni - am, ve - - ni - am.

- don to the pen - i - tent, . . . the pen - - - i - tent.
 - am, Reif - que do - na ve - - ni - am, ve - - ni - am.

- don to the pen - i - tent, to the pen - - - i - tent.
 - am, Reif - que do - na ve - - ni - am, ve - - ni - am.

- don to the pen - i - tent, . . . the pen - - - i - tent.
 - am, Reif - que, reif - que do - - - na ve - - ni - am.

cres.

0 . . . Cross, 0 . . . Cross, 0 . . . Cross, our . . . one re -
 0 . . . Crux, 0 . . . Crux, 0 . . . Crux, a - ve, spes

cres.

0 . . . Cross, 0 . . . Cross, 0 . . . Cross, our . . . one re -
 0 . . . Crux, 0 . . . Crux, 0 . . . Crux, a - ve, spes

cres.

0 . . . Cross, 0 . . . Cross, 0 . . . Cross, our . . . one re -
 0 . . . Crux, 0 . . . Crux, 0 . . . Crux, a - ve, spes

sempre f

li - ance, hail! This ho - ly Pas - sion - tide a - vail, this ho - ly Pas - sion -
un - i - cal Hoc Pas - si - o - nis tem - po - re, hoc Pas - si - o - nis

sempre f

li - ance, hail! This ho - ly Pas - sion - tide, .. a -
un - i - ea! Hoc Pas - si - o - nis tem - po -

sempre f

li - ance, hail! This ho - ly Pas - sion -
un - i - ea! Hoc Pas - si - o - nis

li - ance, hail! This ho - ly Pas - sion -
un - i - ea! Hoc Pas - si - o - nis

tide, a - vail, To give fresh mer - it to . . . the faint, ..
tem - po - re, hoc Pas - si - o - nis tem - po - re, ..

vail, To give fresh mer - it to the faint, ..
re, hoc Pas - si - o - nis tem - po - re, ..

tide, a - vail, To give . . . fresh mer - it to the
tem - po - re, hoc Pas - si - o - nis tem - po -

tide, a - vail, To give, . . . to give fresh mer - it
tem - po - re, hoc Pas - si - o - nis

dim.

to give fresh mer - it to . . . the faint, . . .
 hoc Pas - si - o - nis tem - po - re, . . .

dim.

to . . . give fresh mer - it to the faint, . . .
 hoc . . . Pas - si - o - nis tem - po - re, . . .

dim.

faint, to give . . . fresh mer - it to the faint,
 re, hoc Pas - si - o - nis tem - po - re,

to the faint, to give, . . . to give fresh mer - it to . . . the
 tem - po - re, hoc Pas - si - o - nis tem - po - re,

And par - don, . . . and par - don, . . . and . . .
 Au - ge pi - is, . . . au - ge pi - is, . . . in - -

And par - don, . . . and par - don, . . . and
 Au - ge pi - is, . . . au - ge pi - is, . . . in -

And par - don, . . . and par - don, . . . and
 Au - ge pi - is, . . . au - ge pi - is, . . . in -

faint, . . . And par - don, . . . and . . . par - don, . . . and
 re, Au - ge pi - is, . . . au - ge pi - is, . . . in -

par - don, par - don to . . . the pen - i - tent,
 - sti - ti - am, au - ge pi - is . . . in - sti - ti - am,

par - don, par - don, par - don to the pen - i - tent,
 - sti - ti - am au - ge pi - is . . . in - sti - ti - am,

par - don, par - don, par - don to the pen - i - tent,
 - sti - ti - am, au - ge pi - is . . . in - sti - ti - am,

par - - - - - don, par - - - - - don to the
 - sti - - - - - am, reif - - - - - que, reif - que

and . . . par - don, par - don, to the pen - - i - tent.
 reif - que do - na, reif - que do - na ve - - ni - am.

and par - don to the pen - - i - tent.
 reif - que do - na, do - na ve - - ni - am.

and par - don to the pen - - i - tent.
 reif - que do - na, do - na ve - - ni - am.

pen - i - tent, and par - don to the pen - - i - tent.
 do - na, do - na ve - - ni - am, do - na ve - - ni - am.

Hail, O Cross, hail, O Cross, hail, hail,
 A - re Crux, a - ve Crux, O Crux,
 Hail, O Cross, hail, O Cross, hail, hail,
 A - ve Crux, a - ve Crux, O Crux,
 Hail, O Cross, hail, O Cross, hail, hail,
 A - ve Crux, a - ve Crux, O Crux,
 Hail, O Cross, hail, O Cross, O hail, hail,
 A - ve Crux, a - ve, a - - - ve, O Crux,

rit. *p* *pp*
 O Cross, . . . hail, . . . O Cross, . . . hail !
 O Crux, . . . a - - - ve, O Crux, O Crux !
 rit. *p* *pp*
 O Cross, . . . hail, . . . O Cross, . . . hail !
 O Crux, . . . a - - - ve, O Crux, O Crux !
 rit. *p* *pp*
 O . . . Cross, . . . hail, . . . O Cross, . . . hail !
 O . . . Crux, . . . a - - - ve, O Crux, O Crux !
 rit. *p* *pp*
 hail, . . . O . . . Cross, . . . O . . . hail !
 a - - - ve, O . . . Crux, . . . O Crux !

No. 6. CHORUS.—“TO THEE, ETERNAL THREE IN ONE.”

PIANO.

Allegro vivace.

f

sempre marcato.

SOPRANO.

To . . . Thee, . . .
Te . . . sum - ma,

ALTO.

To Thee, . . .
Te sum - ma,

TENOR.

To Thee, . . .
Te sum - ma,

BASS.

To . . .
Te . . .

sempre marcato.

to . . . Thee, to Thee, . . . E - ter - nal Three in One,
 Te . . . sum - ma, De - us, De - us Trin - i - tas,

to Thee, to Thee, E - ter - nal Three in One,
 Te sum - ma De - us, De - us Trin - i - tas,

to Thee, to Thee, E - ter - nal Three in One,
 Te sum - ma De - us, De - us Trin - i - tas,

Thee, . . . to . . . Thee, E - ter - nal Three in One,
 sum - ma, Te . . . sum - ma De - us Trin - i - tas,

Let . . . hom - age, let . . . hom - age meet.. by all, . . . by
 Col - - lau - det, col - - lau - det om - nis, om - nis

Let hom - age, let hom - age meet.. by all, . . . by
 Col - - lau - det, col - - lau - det om - nis, om - nis

Let hom - age, let hom - age meet.. by all, . . . by
 Col - - lau - det, col - - lau - det om - nis, om - nis

Let hom - age, let hom - age meet.. by all, . . . by
 Col - - lau - det, col - - lau - det om - nis, om - nis

E - - ter - nal Three in One, Let . . . hom - -
 De - us, De - us Trin - i - tas, Col - - - lau - -
 Thee, E - ter - nal Three in One, Let . . . hom - age,
 sum - ma De - us Trin - i - tas, Col - - - lau - det,
 E - - ter - nal Three in One, . . . Let . . .
 De - us, De - us Trin - i - tas, . . . Col . . .
 Thee, E - ter - nal Three in One, . . . Let . . .
 sum - ma De - us Trin - i - tas, . . . Col . . .

age meet.. by all, by all .. be done;
 det om - nis, om - nis spir - i - tus;

let hom - age meet by all, by all be done;
 col - lau - det om - nis, om - nis spir - i - tus;

hom - age, hom - age meet by all,.. by all .. be done;
 lau - det, col - lau - det om - nis spir - i - tus;

Whom by the Cross Thou dost . . . re - store, Pre -
 Quas . . . per cru - cis mys - te - ri - um, . . .

dim.

serve . . . and gov - ern ev - er - more,
 Sal - - - vas re - ge per sae - cu - la:

Whom by the Cross . . . Thou
 Quas . . . per cru - cis mys -

dim.

Whom by . . . the Cross Thou dost . . . re - store, Pre - serve and
 Quas per . . . cru - cis mys - te - ri - um, Sal - vas, sal - vas

dost . . . re - store, Pre - serve . . . and gov - ern ev - er -
 - te - ri - um, . . . Sal - vas re - ge per sae - cu -

gov - ern ev - er - more, ev - er - more, Whom by . . . the
 re - ge per sae - cu - la, sae - cu - la, per sae - cu -
 dim.

more, . . . ev - er - more, Whom by . . . the
 la, . . . sae - cu - la, Quas per . . .

p

Whom by the Cross Thou dost . . . re - store, Pre -
 Quas . . . per cru - cis mys - te - ri - um, . . .

dim. *p*

Whom by the Cross Thou
Quas... per cru-cis mys...

Cross Thou dost re-store, ev-er-
la, ... per sae-cu-la, sae-cu-

Cross Thou dost... re-store, Thou dost... re-store, ev-er-
cru-cis mys-te-ri-um, sal-vas, sal-vas, sae-cu-
dim.

serve and gov-ern ev-er-more,
Sal-vas re-ge per sae-cu-la,

dost... re-store, Pre-serve and gov-ern ev-er-
te-ri-um, Sal-vas re-ge per sae-cu-

more, ev-er-more, ev-er-
la, sae-cu-la, sae-cu-

more, Whom by... the Cross Thou dost re-store,
la, per sae-cu-la, per sae-cu-la,

Whom by... the Cross Thou dost... re-store, for ev-er-
Quas per... cru-cis mys-te-ri-um, Sal-vas re-ge per

ev - er - more, Whom by the Cross Theu dost re - store, Pre -
 sal - - vas, Quas per cru - cis mys - te - ri - um, sal - - vas,

- store, for ev - er - more,
 - um, mys - te - ri - um,

- store, re - store, Whom by the Cross Thou dost re - store, . . .
 sal - - vas, Quas per cru - cis mys - te - ri - um, sal - - vas,

gov - ern ev - er more, . . . Thou . . . dost re - store, . . .
 - la, per sae - cu - la, . . . Quas per cru - cis mys - te - ri - um,

A musical score for a three-part setting of the hymn 'How Firm a Foundation'. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The top staff is for the soprano, the middle for the alto, and the bottom for the bass. The music is in common time. The lyrics are written in a mix of all-caps and all-lowercase, with some words like 'cross' and 'cru-cis' appearing in both forms. The score includes several fermatas and a repeat sign with a 'C' and 'D' above it, indicating a repeat of the section before the bass part begins.

dost re-store, Pre-serve and gov-ern ev-er-more, . . .
- te ri-um, . . . quas per cru-cis mys-te-ri-um, . . .

dost . . . re-store, Pre-serve and gov-ern ev-er-more,
- te ri-um, per cru-cis mys-te-ri-um,

dost . . . re-store, Pre-serve and gov-ern ev-er-more,
- te ri-um, per cru-cis mys-te-ri-um,

dost . . . re-store, Pre-serve and gov-ern ev-er-more,
- te ri-um, per cru-cis mys-te-ri-um,

mf

Whom by . . . the Cross Thou . . . dost . . . re -
 Sal - vas . . . re - ge . . . per sae - cu - cu -

mf

Whom by the Cross Thou dost . . . re - store, Thou dost . . . re -
 Sal - vas per sae - cu - la, per sae - cu -

mf

Whom by . . . the Cross Thou . . . dost . . . re -
 Sal - vas . . . re - ge . . . per sae - cu -

mf

Whom by the Cross, Thou dost . . . re - store, Thou dost . . . re -
 Sal - vas per sae - cu - la, per sae - cu -

mf

cres.

Poco animato.

store, Whom by the Cross Thou dost, . . . Thou dost re - store,
 la, Quas . . . per cru - cis mys - te - ri - um, Sal - vas,

store, Whom by the Cross Thou dost, . . . Thou dost re - store,
 la, Quas . . . per cru - cis mys - te - ri - um, Sal - vas,

store, Whom by the Cross Thou dost, . . . Thou dost re - store,
 la, Quas . . . per cru - cis mys - te - ri - um, Sal - vas,

store, Whom . . . by the Cross Thou dost re - store,
 la, Quas . . . per cru - cis, Sal - vas,

Poco animato.

> > > > *f* > > >

Più lento.

ev - er,
sal - vas,
> >
ev - er,
sal - vas,
> >
ev - er,
sal - vas,
> >
ev - er,
sal - vas,
ev - er -
sal - vas

Più lento.

more, . . . ev - er - more.
re - ge per - sae - cu - la.
> >
more, . . . ev - er - more.
re - ge per - sae - cu - la.
> >
more, . . . ev - er - more.
re - ge per - sae - cu - la.
rit.

more, . . . ev - er - more.
re - ge per - sae - cu - la.
> >
more, . . . ev - er - more.
re - ge per - sae - cu - la.
> >
more, . . . ev - er - more.
re - ge per - sae - cu - la.
rit.

Tempo 1mo.

Tempo 1mo.

f

To . . . Thee, . . . to . . . Thee, to
Te . . . sum - ma, te . . . sum - ma

To Thee, . . . to Thee, to
Te sum - ma, te sum - ma

To Thee, . . . to Thee, to
Te sum - ma, te sum - ma

To . . . Thee, . . . to . . .
Te . . . sum - ma, te . . .

Thee, E - ter - - nal Three in One, Let . . . hom - age,
 De - us, De - us Trin - i - tas, Col - - lau - det,
 Thee, E - ter - - nal Three in One, Let hom - age,
 De - us, De - us Trin - i - tas, Col - - lau - det,
 Thee, E - ter - - nal Three in One, Let hom - age,
 De - us, De - us Trin - i - tas, Col - - lau - det,
 Thee, E - ter - - nal Three in One, Let hom - age,
 sum - ma De - us Trin - i - tas, Col - - lau - det,

let . . . hom - age meet by all, . . . by all . . . be done;
 col - - lau - det om - nis, om - nis spir - i - tus;
 dim.
 let hom - age meet by all, . . . by all . . . be done;
 col - - lau - det om - nis, om - nis spir - i - tus; . . .
 dim.
 let hom - age meet by all, . . . by all . . . be done;
 col - - lau - det om - nis, om - nis spir - i - tus; . . .
 dim.

cres.

To . . . Thee, . . . to . . . Thee, . . . E - - - ter - - nal
 Te . . . sum - - ma, te . . . sum - - ma De - - us, De - - us

To . . . Thee, . . . to . . . Thee, . . . E - - - ter - - nal
 Te . . . sum - - ma, te . . . sum - - ma De - - us, De - - us

To . . . Thee, . . . to . . . Thee, . . . E - - - ter - - nal
 Te . . . sum - - ma, te . . . sum - - ma De - - us, De - - us

To . . . Thee, . . . to . . . Thee, . . . E - - - ter - - nal
 Te . . . sum - - ma, te . . . sum - - ma De - - us, De - - us

cres.

p

To . . . Thee, . . . to . . . Thee, . . . E - - - ter - - nal
 Te . . . sum - - ma, te . . . sum - - ma De - - us, De - - us

Three in One, Let . . . hom - - - - - age
 Trin - i - tas, Col - - - - - det

Three in One, Let . . . hom - - - - - age, let . . . hom - - - - - age
 Trin - i - tas, Col - - - - - det, col - - - - - lau - - - - - det

Three in One, . . . Let . . . hom - - - - - age, hom - - - - - age
 Trin - i - tas, Col - - - - - lau - - - - - det, col - - - - -

Three in One, . . . Let . . . hom - - - - - age, hom - - - - - age
 Trin - i - tas, Col - - - - - lau - - - - - det, col - - - - -

f

meet .. by all; by all .. be done, let . . hom - -
 om - nis, om - nis spir - i - tus, col - - lau - -

meet by all, by all be done, let hom - age,
 om - nis, om - nis spir - i - tus, col - - lau - det,

meet by all, by all be done, let hom - age,
 lau - det, om - nis spir - i - tus, col - - lau - det,

meet by all, by all be done, let hom - age,
 lau - det, om - nis spir - i - tus, col - - lau - det,

meet by all, by all be done, let hom - age,
 lau - det, om - nis spir - i - tus, col - - lau - det,

age meet by all, by all be done;
 det om - nis, om - nis spir - i - tus.

let hom - age meet .. by all, by all be done;
 col - lau - det om - nis spir - i - tus.

let hom - age meet .. by all, by all be done;
 col - lau - det om - nis spir - i - tus.

let hom - age meet by all, by all be done;
 col - lau - det om - nis spir - i - tus.

A - men,
A - men,
A - men,
A - men,
men, . . . A - men,

sempre marcato.

A - men, . . . A - men,
A - men, . . . A - men,
z: z: z: z:
A - men, . . . A - men,
A - men, . . . A - men,
z: z: z: z:
A - men, . . . A - men,
A - men, . . . A - men,

CONTENTS.

No.					PAGE		
1. CHORUS	The Royal banners forward go	...	1	
2. SOLO (<i>Bass</i>)	Where deep for us	...	...	15
3. CHORUS	Fulfilled is all	...	...	19
4. SOLO (<i>Soprano</i>)	O Tree of Beauty	...	...	80
5. CHORUS	O Cross, our one reliance, hail !	...		86
6. CHORUS	To Thee, Eternal Three in One	...		43

NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

	FRANZ ABT.	2/3	Paper	Board	Cloth	Gold	2/3	Paper	Board	Cloth	Gold
THE FAYS' FROLIC	(Female voices)	1/6					1/0				
SPRINGTIME	(ditto) (SOL-FA, 0/6)	2/6					1/0				
SUMMER	(ditto)	2/6					1/0				
THE GOLDEN CITY	(ditto) (SOL-FA, 0/6)	2/6					1/0				
THE WISHING STONE	(ditto)	2/6					1/0				
THE WATER FAIRIES	(ditto)	2/6					1/0				
THE SILVER CLOUD	(ditto)	2/6					1/0				
MINSTER BELLS	(ditto)	2/6					1/0				
B. AGUTTER.											
MISSA DE SANCTO ALBANO (English)		8/0	4/0	5/0							
THOMAS ANDERTON.											
YULE TIDE		1/6	2/0	3/0							
THE NORMAN BARON		1/0									
WRECK OF THE HESPERUS (SOL-FA, 0/4)		1/0									
W. I. ARGENT.											
MASS, IN B FLAT		2/6									
P. ARMES.											
HEZEKIAH		2/6									
ST. JOHN THE EVANGELIST		2/6									
ST. BARNABAS		2/0									
E. ASPA.											
THE GIPSIES		1/0									
ENDYMION		4/0									
ASTORGA.											
STABAT MATER		1/0	1/6								
BACH.											
MASS, IN B MINOR		2/6	3/0	4/0							
MISSA BREVIS, IN A		1/6									
THE PASSION (S. MATTHEW)		2/0	2/6	4/0							
THE PASSION (S. JOHN)	Abridged, as used at St. Paul's	1/6									
CHRISTMAS ORATORIO		2/0	2/6	4/0							
MAGNIFICAT		1/0									
GOD GOETH UP WITH SHOUTING		1/0									
GOD SO LOVED THE WORLD		1/0									
GOD'S TIME IS THE BEST (SOL-FA, 0/6)		1/0									
MY SPIRIT WAS IN HEAVINESS		1/0									
O LIGHT EVERLASTING		1/0									
BIDE WITH US		1/0									
A STRONGHOLD SURE		1/0									
BE NOT AFRAID (SOL-FA, 0/4)		0/6									
BLESSING, GLORY, AND WISDOM		0/6									
I WRESTLE AND PRAY (SOL-FA, 0/8)		0/4									
THOU GUIDE OF ISRAEL		1/0									
IESU, PRICELESS TREASURE		1/0									
WHEN WILL GOD RECALL MY SPIRIT		1/0									
JESUS, NOW WILL WE PRAISE THEE		1/0									
J. BARNBY.											
REBEKAH (SOL-FA, 0/8)		1/0	1/6	2/6							
THE LORD IS KING (97th Psalm)		1/6	2/0								
LEONARD BARNES.											
THE BRIDAL DAY		2/6		4/6							
J. F. BARNETT.											
THE ANCIENT MARINER (SOL-FA, 2/0)		3/6	4/0	5/0							
THE RAISING OF LAZARUS		6/6		9/0							
PARADISE AND THE PERI		4/0									
THE WISHING BELL (Female voices)		2/6									
BEETHOVEN.											
THE PRAISE OF MUSIC		1/6	2/0	3/0							
RUINS OF ATHENS		1/0	1/6	2/6							
ENGEDI; OR, DAVID IN THE WILDERNESS		1/0	1/6	2/6							
OUNT OF OLIVES		1/0	1/6	2/6							
MASS, IN C		1/0	1/6	2/6							
COMMUNION SERVICE, IN C		1/6		3/0							
MASS, IN D		2/0	2/6	4/0							
THE CHORAL SYMPHONY		2/6		4/0							
DITTO, THE VOCAL PORTION		1/0									
(DITTO, SOL-FA, 0/6)											
THE CHORAL FANTASIA (SOL-FA, 0/3)		1/0									
A CALM SEA AND A PROSPEROUS VOYAGE		0/4									
MEEK, AS THOU LIVEDST HAST THOU DEPARTED		0/2									
KAREL BENDL.											
WATER-SPRITE'S REVENGE (Female voices)		1/0									
WILFRED BENDALL.											
THE LADY OF SHALOTT (Female voices)		2/6									
(DITTO, SOL-FA, 1/0)											
SIR JULIUS BENEDICT.											
ST. PETER		3/0	3/6	5/0							
THE LEGEND OF ST. CECILIA (SOL-FA, 1/6)		2/6	3/0	4/0							
PASSION MUSIC FROM ST. PETER		1/6									
SIR W. STERNDALE BENNETT.											
THE MAY QUEEN (SOL-FA, 1/0)		3/0	3/6	5/0							
THE WOMAN OF SAMARIA (SOL-FA, 1/0)		4/0		6/0							
INTERNATIONAL EXHIBITION ODE (1862)		1/0									

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	M. E. DOORLY.	ED.	PERF.	CHG.		A. M. GOODHART.	ED.	PERF.	CHG.	
LAZARUS	F. G. DOSSERT.	2/6	—	—	EARL HALDAN'S DAUGHTER	—	—	1/0	—	
MASS, IN E MINOR	ANTONIN DVORAK.	5/0	—	—	ARETHUSA	—	—	2/0	—	
ST. LUDMILA	(German and Bohemian Words)	5/0	6/0	7/6	C. H. GRAUN.	—	—	—	—	
THE SPECTRE'S BRIDE	(German and Bohemian Words)	3/0	3/6	5/0	THE PASSION OF OUR LORD (Der Tod Jesu)	—	2/0	2/6	4/0	
STABAT MATER	(German and Bohemian Words)	3/0	—	—	TE DEUM	—	2/0	2/6	4/0	
PATRIOTIC HYMN	(German and Bohemian Words)	1/6	—	—	ALAN GRAY.	—	—	—	—	
REQUIEM MASS	(German and Bohemian Words)	3/0	—	—	ARETHUSA	—	—	1/6	—	
MASS, IN D	—	2/6	—	—	THE LEGEND OF THE ROCK-BUOY BELL	—	1/0	—	—	
A. E. DYER.	—	—	—	—	J. O. GRIMM.	—	—	—	—	
SALVATOR MUNDI	—	—	2/6	—	THE SOUL'S ASPIRATION	—	—	1/0	—	
ELECTRA OF SOPHOCLES	—	—	1/6	2/0	THE PARACLETE	—	—	2/0	—	
H. J. EDWARDS.	—	—	—	—	G. HALFORD.	—	—	—	—	
THE ASCENSION	—	—	2/6	—	HANDEL.	—	—	—	—	
THE EPIPHANY	—	—	2/0	—	ALEXANDER'S FEAST	—	—	2/0	2/6	4/0
PRAYER TO THE HOLIEST	—	—	1/6	—	ACIS AND GALATEA	—	—	1/0	1/6	2/6
EDWARD ELGAR.	—	—	—	—	DITTO, New Edition, edited by J. Barnby	—	—	1/0	1/6	2/6
THE BLACK KNIGHT	—	—	2/0	—	DITTO, SOL-FA, 1/0	—	—	—	—	—
ROSALIND F. ELLICOTT.	—	—	—	—	ALCESTE	—	—	2/0	—	—
ELYSIUM	—	—	1/0	—	SEMELE	—	—	3/0	3/6	5/0
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GUSTAV ERNEST.	—	—	—	—	THE TRIUMPH OF TIME AND TRUTH	—	—	3/0	3/6	5/0
ALL THE YEAR ROUND (Female Voices)	—	—	2/0	—	ALEXANDER BALUS	—	—	3/0	3/6	5/0
(DITTO, SOL-FA, 0/9)	—	—	—	—	HERCULERS	—	—	3/0	3/6	5/0
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BUTTERCUPS AND DAISIES (Female voices)	—	2/6	—	—	ESTHER	—	—	3/0	3/6	5/0
(DITTO, SOL-FA, 1/0)	—	—	—	—	SUSANNA	—	—	3/0	3/6	5/0
HENRY FARMER.	—	—	—	—	THEODORA	—	—	3/0	3/6	5/0
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0)	—	2/0	2/6	3/6	BELSHAZZAR	—	—	3/0	3/6	5/0
MYLES B. FOSTER.	—	—	—	—	THE MESSIAH, edited by V. Novello (SOL-FA, 1/0)	—	—	2/0	2/6	4/0
THE LADY OF THE ISLES	—	—	1/6	—	THE MESSIAH, ditto, Pocket Edition	—	—	1/0	1/6	2/0
THE ANGELS OF THE BELLS (Female voices)	—	—	1/6	—	THE MESSIAH, edited by W. T. Best	—	—	2/0	2/6	4/0
(DITTO, SOL-FA, 0/8)	—	—	—	—	ISRAEL IN EGYPT, edited by Mendelssohn	—	—	2/0	2/6	4/0
THE BONNIE FISHWIVES (Female voices)	—	2/6	—	—	ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit	—	—	1/0	1/6	2/0
(DITTO, SOL-FA, 0/9)	—	—	—	—	JUDAS MACCABÆUS (SOL-FA, 1/0)	—	—	2/0	2/6	4/0
SNOW FAIRIES (Female voices)	—	—	1/6	—	JUDAS MACCABÆUS, Pocket Edition	—	—	1/0	1/6	2/0
ROBERT FRANZ.	—	—	—	—	SAMSON (SOL-FA, 1/0)	—	—	2/0	2/6	4/0
PRAYER YE THE LORD (117th Psalm)	—	—	1/0	—	SOLOMON	—	—	2/0	2/6	4/0
NIELS W. GADE.	—	—	—	—	JEPPHTHA	—	—	2/0	2/6	4/0
PSYCHE (SOL-FA, 1/6)	—	—	2/6	3/0	JOSHUA	—	—	2/0	2/6	4/0
SPRING'S MESSAGE (SOL-FA, 0/3)	—	—	0/8	—	DEBORAH	—	—	2/0	2/6	4/0
ERL-KING'S DAUGHTER (SOL-FA, 0/9)	—	—	1/0	1/6	SAUL	—	—	2/0	2/6	4/0
ZION	—	—	1/0	1/6	CHANDOS TE DEUM	—	—	1/0	1/6	2/6
THE CRUSADERS (SOL-FA, 1/0)	—	—	2/0	2/6	DETTINGEN TE DEUM	—	—	1/0	1/6	2/6
COMALA	—	—	2/0	2/6	UTRECHT JUBILATE	—	—	1/0	—	—
CHRISTMAS EVE (SOL-FA, 0/4)	—	—	1/0	1/6	O COME, LET US SING UNTO THE LORD	—	—	—	—	—
HENRY GADSBY.	—	—	—	—	(5th Chandos Anthem)	1/0	—	—	—	—
LORD OF THE ISLES (SOL-FA, 1/6)	—	—	2/6	—	O PRAISE THE LORD (6th Chandos Anthem)	—	—	1/0	—	—
ALCESTIS (Male voices)	—	—	4/0	—	CORONATION AND FUNERAL ANTHEMS	—	—	—	5/0	—
COLUMBUS (Male voices)	—	—	3/6	—	Or, singly:—	—	—	—	—	—
G. GARRETT.	—	—	—	—	THE KING SHALL REJOICE	—	—	0/6	—	—
HARVEST CANTATA (SOL-FA, 0/6)	—	—	1/0	—	ZADOK THE PRIEST	—	—	0/3	—	—
THE SHUNAMMITE	—	—	3/0	—	MY HEART IS INDITING	—	—	0/3	—	—
THE TWO ADVENTS	—	—	1/6	—	LET THY HAND BE STRENGTHENED	—	—	0/6	—	—
R. MACHILL GARTH.	—	—	—	—	THE WAYS OF ZION	—	—	1/0	—	—
EZEKIEL	—	—	4/0	4/6	ODE ON ST. CECILIA'S DAY	—	—	1/0	1/6	2/6
THE WILD HUNTSMAN	—	—	1/0	1/6	L'ALLEGRO	—	—	2/0	2/6	4/0
A. R. GAUL.	—	—	—	—	HAYDN.	—	—	—	—	—
A SONG OF LIFE (Ode to Music) (SOL-FA, 0/6)	—	—	1/0	—	THE CREATION (SOL-FA, 1/0)	—	—	2/0	2/6	4/0
JOAN OF ARC (SOL-FA, 1/0)	—	—	2/6	3/0	THE CREATION, Pocket Edition	—	—	1/0	1/6	2/0
PASSION SERVICE	—	—	2/6	3/0	THE SEASONS	—	—	3/0	3/6	5/0
RUTH (SOL-FA, 0/8)	—	—	2/6	2/6	—	—	—	—	—	—
THE HOLY CITY (SOL-FA, 1/0)	—	—	2/6	3/0	FIRST MASS, IN B FLAT (Latin)	—	—	1/0	1/6	2/6
TEN VIRGINS (SOL-FA, 1/0)	—	—	2/6	3/0	Ditto (Latin and English)	—	—	1/0	1/6	2/6
ISRAEL IN THE WILDERNESS (SOL-FA, 1/0)	—	—	2/6	3/0	SECOND MASS, IN C (Latin)	—	—	1/0	1/6	2/6
UNA	—	—	2/6	3/0	THIRD MASS (IMPERIAL) (Latin and English)	—	—	1/0	1/6	2/6
(DITTO, SOL-FA, 1/0)	—	—	—	—	Ditto (Latin)	—	—	1/0	1/6	2/6
FR. GERNSHMID.	—	—	—	—	SIXTEENTH MASS (Latin)	—	—	1/6	2/0	3/0
SALAMIS. A TRIUMPH SONG (Male voices)	—	—	1/6	—	THE PASSION; OR, SEVEN LAST WORDS OF	—	—	—	—	—
F. E. GLADSTONE.	—	—	—	—	OUR SAVIOUR ON THE CROSS	—	—	2/0	2/6	4/0
PHILIPPI	—	—	2/6	—	TE DEUM (English and Latin)	—	—	2/0	2/6	4/0
ORPHEUS	—	—	3/6	—	INSANÆ ET VANÆ CURE (Ditto)	—	—	0/6	—	—
HERMANN GOETZ.	—	—	—	—	BATTISON HAYNES.	—	—	—	—	—
BY THE WATERS OF BABYLON (137th Psalm)	—	—	1/0	—	THE FAIRIES' ISLE (Female voices)	—	—	2/6	—	—
NCENIA	—	—	1/0	—	H. HEALE.	—	—	—	—	—
THE WATER-LILY (Male voices)	—	—	1/6	—	JUBILER ODE	—	—	1/6	—	—
CH. GOUNOD.	—	—	—	—	C. SWINNERTON HEAP.	—	—	—	—	—
MORS ET VITA (Latin or English)	—	—	6/0	6/6	FAIR ROSAMOND (SOL-FA, 2/0)	—	—	3/6	4/0	5/0
DITTO, SOL-FA (Latin and English)	—	—	2/0	—	EDWARD HECHT.	—	—	—	—	—
THE REDÉMPTION (English words) (SOL-FA, 2/0)	—	—	5/0	6/0	GEORGE HENSCHEL.	—	—	—	—	—
DITTO (French Words)	—	—	8/4	—	OUT OF DARKNESS (130th Psalm)	—	—	2/6	—	—
DITTO (German Words)	—	—	10/0	—	HENRY HILES.	—	—	—	—	—
MESSE SOLENNELLE (St. CECILIA)	—	—	1/0	1/6	FERNDINAND HILLER.	—	—	—	—	—
OUT OF DARKNESS	—	—	1/0	—	NALA AND DAMAYANT	—	—	4/0	—	6/0
COMMUNION SERVICE (Meesse Solennelle)	—	—	1/6	2/0	A SONG OF VICTORY (SOL-FA, 0/8)	—	—	1/0	1/6	—
TROISIÈME MESSE SOLENNELLE	—	—	2/6	—	HEINRICH HOFMANN.	—	—	—	—	—
DE PROFUNDIS (130th Psalm) (Latin Words)	—	—	1/0	—	FAIR MÉLUSINA	—	—	2/0	2/6	4/0
DITTO (Out of darkness)	—	—	1/0	—	CINDERELLA	—	—	4/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—	—	SONG OF THE NORNS (Female voices)	—	—	1/0	—	—
THE CROSS (Filius Jerusalem)	—	—	1/0	—	—	—	—	—	—	—
DAUGHTERS OF JERUSALEM	—	—	1/0	—	—	—	—	—	—	—
GALLIA (SOL-FA, 0/6)	—	—	1/0	—	—	—	—	—	—	—

HUMMEL.	PP.	PP.	PP.	PP.	PP.	PP.	PP.	PP.	PP.	PP.	PP.
FIRST MASS IN B FLAT	1/0	1/6	2/6				
COMMUNION SERVICE, ditto	2/0		4/0				
SECOND MASS, IN E FLAT	1/0	1/6	2/6				
COMMUNION SERVICE, ditto	2/0		4/0				
THIRD MASS, IN D	1/0	1/6	2/6				
COMMUNION SERVICE, ditto	2/0		4/0				
ALMA VIRGO (Latin and English)	0/4						
QUOD IN ORBE (Ditto)	0/4						
W. H. HUNT.											
STABAT MATER	3/0	3/6	—				
H. H. HUSS.											
AVE MARIA (Female voices)	1/0		—				
JOHN WILLIAM JACKSON.											
I CRIED UNTO GOD	1/6		—				
W. JACKSON.											
THE YEAR	2/0	2/6	—				
D. JENKINS.											
DAVID AND SAUL (SOL-FA, 2/0)	3/0	3/6	—				
A. JENSEN.											
THE FEAST OF ADONIS	1/0		—				
W. JOHNSON.											
ECCE HOMO	2/0		—				
C. WARWICK JORDAN.											
BLOW YE THE TRUMPET IN ZION	1/6		—				
ALFRED KING.											
THE EPIPHANY	3/0		—				
N. KILBURN.											
THE SILVER STAR (Female voices)	1/6		—				
THE LORD IS MY SHEPHERD (23rd Psalm)	1/6		—				
OLIVER KING.											
BY THE WATERS OF BABYLON (137th Psalm)	1/6		—				
THE NAIADS (Female voices)	2/6		—				
J. KINROSS.											
SONGS IN A VINEYARD (Female voices)	2/6		—				
(Ditto, SOL-FA, 0/6)											
H. LAHEE.											
THE SLEEPING BEAUTY (Female voices)	2/6		—				
(Ditto, SOL-FA, 0/6)											
LEONARDO LEO.											
DIXIT DOMINUS	1/0	1/6	—				
H. LESLIE.											
THE FIRST CHRISTMAS MORN	2/6		—				
F. LISZT.											
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0				
THIRTEENTH PSALM	2/0		—				
C. H. LLOYD.											
ALCESTIS	3/0		—				
ANDROMEDA	3/0	3/6	5/0				
HERO AND LEANDER	1/6		—				
THE SONG OF BALDER	1/0		—				
THE LONGBEARDS' SAGA (Male voices)	1/6		—				
THE GLEANERS' HARVEST (Female voices)	2/6		—				
A SONG OF JUDGMENT	2/6	3/0	4/0				
W. H. LONGHURST.											
THE VILLAGE FAIR	2/0	2/6	—				
HAMISH MACCUNN.											
LAY OF THE LAST MINSTREL (SOL-FA, 1/6)	2/6	3/0	4/0				
LORD ULLIN'S DAUGHTER (SOL-FA, 0/8)	1/0		—				
G. A. MACFARREN.											
SONGS IN A CORNFIELD (Female voices)	2/6		4/0				
MAY-DAY (SOL-FA, 0/6)	1/0	1/6	2/6				
THE SOLDIER'S LEGACY (Operetta)	6/0		—				
OUTWARD BOUND	1/0		2/6				
A. C. MACKENZIE.											
THE DREAM OF JUBAL	2/6	3/0	4/0				
THE STORY OF SAYID	3/0	3/6	5/0				
JASON	2/6	3/0	4/0				
THE BRIDE (SOL-FA, 0/6)	1/0		—				
THE ROSE OF SHARON (SOL-FA, 2/0)	6/0	6/0	7/6				
JUBILEE ODE	2/6		—				
THE COTTER'S SATURDAY NIGHT (SOL-FA, 1/0)	2/0		—				
THE NEW COVENANT	1/6		—				
VENI, CREATOR SPIRITUS	2/0		—				
J. B. McEWEN.											
THE VISION OF JACOB	2/0		—				
F. W. MARKULL.											
ROLAND'S HORN (Male Voices)	2/6		—				
F. E. MARSHALL.											
PRINCE SPRITE (Female voices)	2/6		—				
J. H. MEE.											
HORATIUS (Male voices)	1/0		—				
MENDELSSOHN.											
ELIJAH (SOL-FA, 1/0)	2/0	2/6	4/0				
ELIJAH (POCKET EDITION)	1/0	1/6	2/0				
AS THE HART PANTS (42nd Psalm)	1/0		—				
COME, LET US SING (93rd Psalm)	1/0		—				
WHEN ISRAEL OUT OF EGYPT CAME	1/0		5/0				
(Ditto, SOL-FA, 0/8)											
NOT UNTO US, O LORD (115th Psalm)	1/0		—				

MENDELSSOHN—continued.

PP.	PP.	PP.	PP.
ST. PAUL (SOL-FA, 1/0)	...	...	...
ST. PAUL (Pocket Edition)	...	...	...
HYMN OF PRAISE (Lobgesang) (SOL-FA, 1/0)	...	...	...
LORD, HOW LONG WILT THOU FORGET ME	1/0	—	—
(Ditto, SOL-FA, 0/4)			
HEAR MY PRAYER (s. solo and chorus) (SOL-FA, 0/3)	1/0	—	—
DITTO	DITTO	DITTO	DITTO
LAUDA SION (Praise Jehovah) (SOL-FA, 0/8)	2/0	2/6	4/0
THE FIRST WALPURGIS NIGHT (SOL-FA, 1/0)	1/0	1/6	2/6
MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
ATHALIE (SOL-FA, 1/0)	2/0	2/6	4/0
ANTIGONE (Male voices) (SOL-FA, 1/0)	4/0	—	6/0
MAN IS MORTAL (8 voices)	1/0	—	—
FESTGESANG (Hymns of Praise)	1/0	—	—
DITTO (Male voices)	1/0	—	—
CHRISTUS (SOL-FA, 0/6)	1/0	—	—
THREE MOTETS FOR FEMALE VOICES	1/0	—	—
SON AND STRANGER (Operetta)	4/0	—	—
LORELEI (SOL-FA, 0/6)	1/0	—	—
CEDIPUS AT COLONOS (Male voices)	3/0	—	—
TO THE SONS OF ART (Ditto) (SOL-FA, 0/8)	1/0	—	—
JUDGE ME, O GOD (43rd Psalm) (SOL-FA, 0/12)	0/4	—	—
WHY RAGE FIERCELY THE HEATHEN	0/8	—	—
MY GOD, WHY, O WHY HAST THOU FORSAKEN ME	0/8	—	—
SING TO THE LORD (86th Psalm)	0/8	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
MEYERBEER.			
NINETY-FIRST PSALM (Latin)	1/0	—	—
DITTO (English)	1/0	—	—
A. MOFFAT.			
A CHRISTMAS DREAM (A Cantata for Children)	1/6	—	—
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DITTO (Latin and English) (SOL-FA, 0/9)	1/0	1/6	2/6
REQUIEM MASS	1/0	1/6	2/6
DITTO (Latin and English) (SOL-FA, 1/0)	1/0	1/6	2/6
LITANIA DE VENERABILI ALTARIS (EB)	1/6	2/0	3/0
LITANIA DE VENERABILI SACRAMENTO (Bb)	1/6	2/0	3/0
SPLENDENTE TE DEUS	First Motet	0/3	—
O GOD, WHEN THOU APPEAREST	ditto	0/3	—
HAVE MERCY, O LORD	Second Motet	0/3	—
GLORY, HONOUR, PRAISE	Third Motet	0/3	—
E. MUNDELLA.			
VICTORY OF SONG (Female voices)	1/0	—	—
DR. JOHN NAYLOR.			
JEREMIAH	2/0	—	—
JOSEF NEŠVERA.			
DE PROFUNDIS	2/6	—	—
E. A. NUNN.			
MASS, IN C	2/0	—	—
REV. SIR FREDK. OUSELEY.			
THE MARTYRDOM OF ST. POLYCARP	2/6	—	—
PALESTRINA.			
MISSA ASSUMPTA EST MARIA	2/6	—	—
MISSA PAPÆ MARCELLI	2/0	—	—
MISSA BREVIS	2/6	—	—
MISSA "O ADMIRABILE COMMERCIUM"	2/6	—	—
H. W. PARKER.			
THE KOBOLDS	1/0	—	—
HORA NOVISSIMA	2/6	—	—
C. H. H. PARRY.			
DE PROFUNDIS (150th Psalm)	2/0	—	—
ODE ON ST. CECILIA'S DAY (SOL-FA, 1/0)	2/0	—	—
BLEST PAIR OF SIRENS (SOL-FA, 0/8)	1/0	—	—
THE GLORIES OF OUR BLOOD AND STATE	1/0	—	—
PROMETHEUS UNBOUND	3/0	—	—
JUDITH	5/0	6/0	7/6
L'ALLEGRO (SOL-FA, 1/6)	2/6	—	—
ETON	2/0	—	—
THE LOTUS-EATERS (The Choric Song)	2/0	—	—
JOB	2/6	—	—
DR. JOSEPH PARRY.			
NEBUCHADNEZZAR	2/0	4/0	5/0
DITTO, SOL-FA	1/6	2/0	2/6
B. PARSONS.			
THE CRUSADER	3/6	—	—
T. M. PATTISON.			
MAY DAY (SOL-FA, 0/6)	1/6	—	—
THE MIRACLES OF CHRIST (SOL-FA, 0/8)	2/0	—	—
THE ANCIENT MARINER	2/6	—	—
THE LAY OF THE LAST MINSTREL	2/6	—	—
A. L. PEACE.			
ST. JOHN THE BAPTIST	2/6	—	—
A. H. D. PRENDERGAST.			
THE SECOND ADVENT	1/6	—	—
PERGOLESI.			
STABAT MATER (Female voices) (SOL-FA, 0/8)	1/0	—	—

		Part:	Part:	Part:	Chant:	Page:	Page:	Page:	Page:	Page:	Page:
CIRO PINSUTI.											
PHANTOMS—FANTASMI NELL' OMbra	...	1/0	—	—							
E. PROUT.											
DAMON AND PHINTIAS (Male voices)	...	2/6	—	—							
THE RED CROSS KNIGHT (SOL-FA, 2/0)	...	4/0	4/6	6/0							
THE HUNDREDTH PSALM	...	1/0	—	—							
FREEDOM	...	1/0	—	—							
HEREWARD	...	4/0	—	—							
QUEEN AIMÉE (Female voices)	...	2/6	—	—							
PURCELL.											
DIDO AND AENEAS	...	2/6	—	—							
TE DEUM AND JUBILATE, IN D	...	1/0	—	—							
J. F. H. READ.											
HAROLD	...	4/0	—	6/0							
BARTIMEUS	...	1/6	—	—							
CARACTAEUS	...	2/6	—	—							
THE CONSECRATION OF THE BANNER	...	1/6	—	—							
IN THE FOREST (Male voices)	...	1/0	—	—							
PSYCHE	...	5/0	—	7/0							
THE DEATH OF YOUNG ROMILLY (Male Voices)	1/6	—	—								
J. V. ROBERTS.											
JONAH	...	3/0	—	—							
W. S. ROCKSTRO.											
THE GOOD SHEPHERD	...	2/6	—	—							
J. L. ROECKEL.											
THE SILVER PENNY	...	2/0	—	—							
EDMUND ROGERS	...	—									
THE FOREST FLOWER (Female voices)	...	2/6	—	—							
ROLAND ROGERS.											
PRAYER AND PRAISE	...	4/0	—	—							
FLORABEL (Female voices)	...	2/6	—	—							
ROMBERG.											
THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (SOL-FA, 0/8)	...	1/0	1/6	2/6							
THE TRANSIENT AND THE ETERNAL	...	1/0	—	—							
DITTO, SOL-FA, 0/4											
ROSSINI.											
STABAT MATER (SOL-FA, 1/0)	...	1/0	1/6	2/6							
MOSES IN EGYPT	...	6/0	6/6	7/6							
CHARLES B. RUTENBER.											
DIVINE LOVE	...	2/6	—	—							
ED. SACHS.											
WATER LILIES	...	1/0	—	—							
C. SAINTON-DOLBY.											
FLORIMEL (Female voices)	...	2/6	—	—							
CAMILLE SAINT-SAËNS.											
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm)	...	1/6	—	—							
W. H. SANGSTER.											
ELYSIUM	...	1/0	—	—							
FRANK J. SAWYER.											
THE STAR IN THE EAST	...	2/6	—	—							
H. W. SCHARTAU.											
CHRISTMAS HOLIDAYS (Female voices)	...	0/0	—	—							
SCHUBERT.											
MASS, IN A FLAT	...	1/0	1/6	2/6							
COMMUNION SERVICE, ditto	...	2/0	—	3/6							
MASS, IN E FLAT	...	2/0	2/6	4/0							
COMMUNION SERVICE, ditto	...	2/0	2/6	4/0							
MASS, IN B FLAT	...	1/0	1/6	2/6							
COMMUNION SERVICE, ditto	...	2/0	—	3/6							
MASS, IN C	...	1/0	1/6	2/6							
COMMUNION SERVICE, ditto	...	2/0	—	3/6							
MASS, IN G	...	1/0	1/6	2/6							
COMMUNION SERVICE, ditto	...	2/0	—	3/6							
MASS, IN F	...	1/0	1/6	2/6							
COMMUNION SERVICE, ditto	...	2/0	—	3/6							
SONG OF MIRIAM (SOL-FA, 0/6)	...	1/0	—	—							
SCHUMANN.											
THE MINSTREL'S CURSE	...	1/6	—	—							
THE KING'S SON	...	1/0	—	—							
MIGNON'S REQUIEM	...	1/0	—	—							
PARADISE AND THE PERI (SOL-FA, 1/0)	...	2/6	3/0	4/0							
PILGRIMAGE OF THE ROSE	...	1/0	1/6	2/6							
MANFRED	...	1/0	—	—							
FAUST	...	3/0	3/6	5/0							
ADVENT HYMN, "IN LOWLY GUISE"	...	1/0	—	—							
NEW YEAR'S SONG (SOL-FA, 0/6)	...	1/0	—	—							
H. SCHUTZ.											
THE PASSION OF OUR LORD	...	1/0	—	—							
BERTRAM LUARD SELBY.											
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS"	...	8/6	—	—							
E. SILAS.											
MASS, IN C	...	1/0	—	—							
COMMUNION SERVICE IN C	...	1/6	—	—							
JOASH	...	4/0	—	—							
R. SLOMAN.											
SUPPLICATION AND PRAISE	...	5/0	—	—							
HENRY SMART.											
KING RENÉ'S DAUGHTER (Female voices)	...	2/6	—	—							
THE BRIDE OF DUNKERRON (SOL-FA, 1/0)	...	2/0	2/6	4/0							
J. M. SMIETON.											
KING ARTHUR (SOL-FA, 1/0)	...	2/6	—	—							
ARIADNE (SOL-FA, 0/0)	...	2/0	—	—							
ALICE MARY SMITH											
THE RED KING (Men's voices)	...	1/0	—	—							
THE SONG OF THE LITTLE BALWTUNG (ditto)	...	1/0	—	—							
DITTO, SOL-FA, 0/8											
ODE TO THE NORTH-EAST WIND	...	1/0	—	—							
ODE TO THE PASSIONS	...	2/0	—	—							
E. M. SMYTH.											
MASS IN D	...	—									
A. SOMERVELL.											
MASS, IN C MINOR	...	—									
CHARLTON T. SPEER.											
THE DAY DREAM	...	—									
SPOHR.											
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THE CHRISTIAN'S PRAYER	...	1/0	1/6	2/6							
GOD, THOU ART GREAT (SOL-FA, 0/6)	...	1/0	—	—							
HOW LOVELY ARE THY DWELLINGS FAIR	...	2/6	—	—							
JEHOVAH, LORD OF HOSTS	...	0/4	—	—							
JOHN STAINER.											
THE CRUCIFIXION (SOL-FA, 0/3)	...	1/6	2/0	—							
ST. MARY MAGDALEN (SOL-FA, 1/0)	...	2/0	2/6	4/0							
THE DAUGHTER OF JAIRUS (SOL-FA, 0/9)	...	1/6	2/0	—							
C. VILLIERS STANFORD.											
EDEN	...	—									
THE VOYAGE OF MAELDUNE	...	5/0	6/0	7/6							
CARMEN SÆCULARE	...	2/6	—	—							
THE REVENGE (SOL-FA, 0/8)	...	1/6	—	—							
GOD IS OUR HOPE (6th Psalm)	...	2/0	—	—							
CEDIPUS REX (Male voices)	...	3/0	—	—							
THE EUMENIDES	...	8/0	—	—							
MASS, IN G MAJOR	...	2/6	—	—							
EAST TO WEST	...	1/6	—	—							
THE BATTLE OF THE BALTIc	...	1/6	—	—							
H. W. STEWARDSON.											
GIDEON	...	—									
J. STÖRER.											
THE TOURNAMENT	...	—									
E. C. SUCH.											
NARCISSUS AND ECHO	...	3/0	—	—							
GOD IS OUR REFUGE (6th Psalm)	...	1/0	—	—							
ARTHUR SULLIVAN.											
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A. GORING THOMAS.											
THE SUN-WORSHIPPERS	...	—									
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BE MERCIFUL UNTO ME	...	—									
BERTHOLD TOURS.											
A FESTIVAL ODE	...	—									
FERRIS TOZER.											
KING NEPTUNE'S DAUGHTER (Female Voices)	...	2/6	—	—							
VAN BREE.											
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WEBER.											
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MASS, IN E FLAT (Ditto)	...	1/0	1/6	2/6							
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PRECIOSA	...	—									
THREE SEASONS	...	—									
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IN EXITU ISRAEL	...	—									
DIXIT DOMINUS	...	—									
S. S. WESLEY.											
O LORD, THOU ART MY GOD	...	—									
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4. When daisies pied.	13. When forced from dear Hebe.
5. Thou soft-flowing Avon.	14. By dimpled brook.
6. When youth's sprightly flood.	15. The Miller of Mansfield.
7. Despairing beside a clear stream.	16. Now Phœbus sinketh in the West.
8. The Sycamore shade.	17. Blow, blow, thou winter wind.
9. The topsails shiver in the wind.	18. Water parted.
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4. Then farewell, my trim-built wherry.	14. The Greenwich Pensioner.
5. Jolly Dick, the Lamplighter.	15. All's one to Jack.
6. I lock'd up all my treasure.	16. The jolly young Waterman.
7. Blow high, blow low.	17. Lovely Nan.
8. While the lads of the village.	18. The sailor's Journal.
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Silver and Gold.
Mavourneen Dhu.
The Darling.

O Mary, thy laugh was sweet.
Hush Song.
The Kilkenny cata.
Sweet Isle.
The Hero of Limerick.
Loved bride of O'Byrne.
Our Inniskilling boy.
Festival Song (Pleraca).
Johnny Cox.
The Irish Reel.
Molleen Oge. [true love.
Last night I dreamt of my own
Bright love of my heart.
My Colleen rue.
Chieftain of Tyrconnell.

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1. Whengreen leaves come again	11. Be mine, dear Maid.
2. The dashing White Sergeant.	12. My native hills.
3. Bid me discouse.	13. My heart and lute.
4. Home, sweet home.	14. My native Highland home.
5. Tell me, my heart.	15. A soldier's gratitude.
6. Love has eyes.	16. Ev'ry bullet has its billet.
7. Should he upbraid.	17. O, firm as oak.
8. Ah! can I e'er forget thee.	18. 'Tis when to sleep.
9. The Pilgrim of Love.	19. Are you angry, Mother?
10. The bloom is on the rye.	20. Teach, oh! teach me to forget.

TWENTY SONGS

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EDITED BY WM. ALEXR. BARRETT.

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1. Dear Mary, to thee.	11. The disconsolate Sailor.
2. O listen to the voice of love.	12. The Echo Song
3. The ray that beams for ever.	13. The Cottage in the Grove.
4. Bright Phœbus.	14. May Morning.
5. Within a mile of Edinboro' town.	15. The contented Shepherd.
6. Alone by the light of the moon.	16. Lashed to the helm.
7. The Blackbird.	17. Pretty little Sue.
8. All on board a Man of War.	18. The Lass of Richmond Hill.
9. Hush ev'ry breeze.	19. Content and a Cot.
10. The dying Negro.	20. The Primrose Song.

TWELVE SONGS

SET 2

(STIMMUNGSBILDER)

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A little Song—Ein kleines Lied.	Beside the way—Am Wege.
Scented Spring—Ich möchte gern.	Come, faithless Maiden—Komm,
Over the clustered rose-trees —	falsche Dirne.
Über dem Busch der Rose.	The Mother's kiss—Küss' ich die Mutter.
Night—Die Nacht.	Three Garlands—Drei Kränze.
The gloomy lake—Am schwarzen Teich.	Good night—Gute Nacht.
Peace—Frieden.	Her Grave—Ihr Grab.

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COMPOSED BY

P. TCHAÏKOWSKY

Selected and translated into English by LADY MACPHERSON.

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1. None but a lonely heart.	14. Mother dear, oh, was I born?
2. What torment, what rapture!	15. No, whom I love I will not name.
3. A heavy tear.	16. Why?
4. Why so pale are the roses?	17. No, I have never loved.
5. This only once.	18. No tidings came from thee.
6. The song that you sang long ago.	19. Sweet maid, give answer.
7. What matters?	20. Spanish Serenade.
8. The sleep of sorrow.	21. The dawn of spring.
9. Know'st thou the land?	22. The tapers were flashing.
10. Canary bird.	23. Oh, would you but for one short hour.
11. The Czar's drinking house.	24. If thou wilt hold my heart secure.
12. Invocation to sleep.	
13. O never leave me, sweet friend.	

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